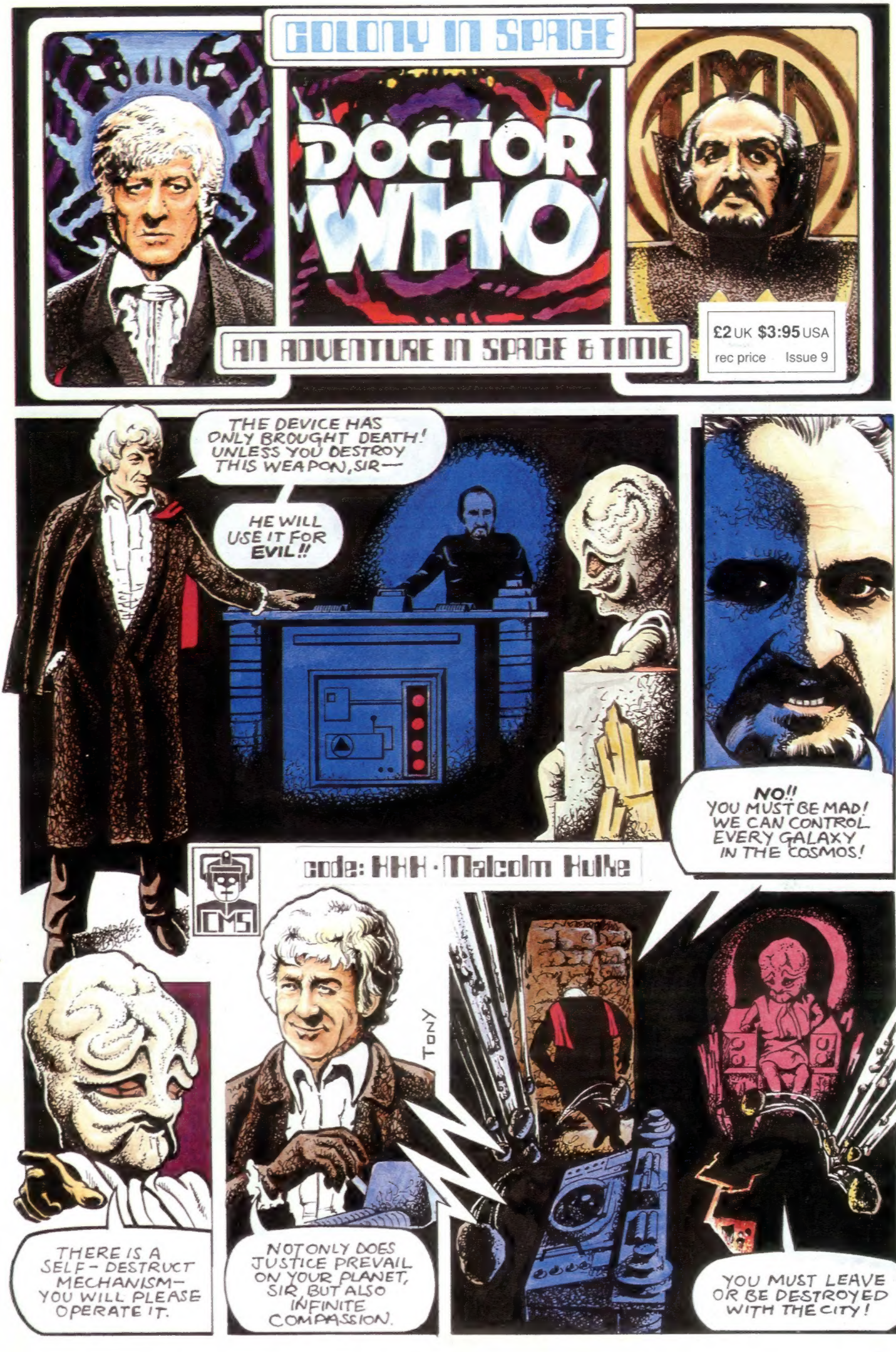
COLONY IN SPACE
DOCTOR WHO
AN ADVENTURE IN SPACE & TIME
£2 UK $3:95 USA
rec price Issue 9
THE DEVICE HAS ONLY BROUGHT DEATH! UNLESS YOU DESTROY THIS WEAPON, SIR—
HE WILL USE IT FOR EVIL!!
NO!! YOU MUST BE MAD! WE CAN CONTROL EVERY GALAXY IN THE COSMOS!
code: KKK · Malcolm Hulke
CMS
TONY
THERE IS A SELF-DESTRUCT MECHANISM— YOU WILL PLEASE OPERATE IT.
NOT ONLY DOES JUSTICE PREVAIL ON YOUR PLANET, SIR BUT ALSO INFINITE COMPASSION.
YOU MUST LEAVE OR BE DESTROYED WITH THE CITY!

When the Master steals their report on the Doomsday Weapon, the Time Lords decide that the best person to get it back is the Doctor. With Jo, who enters the TARDIS for the first time, the exile finds himself transported to a bleak world in the year 2472. There the pair meet a party of humans, led by a man named Ashe, who have been living on the planet for a year. They learn that these colonists are in danger of starvation as their crops refuse to grow.

Meanwhile, unknown to the Doctor, the planet's original inhabitants, telepathic Primitives, drag the TARDIS away..

A message comes in from an outlying colony dome - it is under attack by giant lizards! On reaching the dome, the others find the family dead. The Doctor decides to stay and make some tests and, while he is alone, a robot enters with its arms flailing dangerously. The robot's owner, Caldwell, arrives and deactivates it. He reveals that he works for IMC (the Interplanetary Mining Corporation) and takes the Doctor to the IMC ship to meet Captain Dent.

Dent claims that contrary to the colonists' story this planet has been designated IMC property by Earth Government as its minerals are needed desperately. Later, however, Dent callously orders his officer Morgan to kill the Doctor. The Time Lord is taken back to the small dome, where he is again confronted by the robot - this time equipped with giant claws! However, he manages to escape.

At the main dome a man named Norton staggers in, apparently exhausted, claiming to come from another colony - which has been destroyed by giant lizards. Unknown to the colonists he is in truth an IMC agent, planted to scare them off. The Doctor returns, only to find that the IMC ship has landed at the colony and, to solve the dispute over planetary rights, an Adjudicator has been called for.

Guessing that the lizards have been faked, Jo and a young, hot-headed colonist called Winton steal aboard the IMC ship to find evidence. They are captured and taken to a ruined building where they are strapped to a bomb, enabling Dent to blackmail the Doctor - if he makes a move against IMC, the bomb will be detonated. The pair make an escape attempt, but Jo is recaptured. Winton, however, is given shelter by Caldwell, who is appalled to learn the extent of Dent's crimes. Caldwell decides to help the Doctor rescue Jo, while Winton plans to attack IMC's ship.

Jo is freed from IMC by the Primitives but taken as a prisoner to their underground city. The Doctor has no choice but to follow. There, the pair learn that the Primitives and their High Priests worship a vast machine - to which they are going to be sacrificed! A mutated creature, the Guardian, sole survivor of a race of superbeings, appears from the heart of the machine and, sensing the Doctor is a force for good, frees the two friends.

Winton's attack is a success and the colonists find the apparatus with which IMC created the lizard illusions. However, as the Adjudicator arrives IMC turn the tables and destroy the evidence. The Adjudicator is none other than the Master, who is surprised at the Doctor's presence here. At first he decides that IMC have the rightful claim to the planet, but he reconsiders when he learns of the ancient city, which he wishes to investigate and which may be to the colonists' advantage in the dispute.

The Doctor and Jo break into the Master's TARDIS to find out why he is on the planet, but they are gassed by its security system. The Master forces the Doctor to show him the city, holding Jo in his TARDIS as a hostage.

Dent learns that the Master is an imposter and takes command, ordering the colonists to leave the planet. Jo is freed from the Master's TARDIS, but ordered to go with the colonists. However, Caldwell decides to take her to the Doctor. They are on their way to the city when they are shocked to see the colonists' ship explode on launch.

The Doctor and the Master reach the control room of the giant machine, which the Doctor learns is the Doomsday Weapon, capable of destroying entire planets. The Weapon was built by the planet's indigenous race which its radiation then caused to go into decline. The Guardian appears again and the Doctor is able to persuade him to destroy the machine rather than let it fall into the Master's hands. The two Time Lords are allowed to escape as the whole place explodes. Outside, IMC troops are waiting. However, the colonists appear and, after a short battle, force them to surrender. The Master manages to escape.

Later, the Doctor learns that only Ashe was in the ship when it exploded - he sacrificed himself for the others. The Doctor explains that now the machine is destroyed, the colonists' crops will grow. The TARDIS is brought in, having been found in a ruin, and the Doctor and Jo return to Earth, arriving just a few seconds after they left.

(58-04)

JP

- 40 -

(on 5, shot 129)

TELECINE 39: (HOLL A(3) (DUR: 57½")
On the screen, the sun recedes from us and countless stars close in, as we PULL BACK.

But why.

MASTER: Just look, Doctor, all those planetary systems can be under our rule.

DOCTOR: But what for? What's the point?

(THE MASTER LOOKS AT DOCTOR WHO, AMAZED)

130. 2 G — MCU MASTER

MASTER: One must rule or serve, Doctor. That is the law of life. Why do you hesitate? Surely loyalty to the Time Lords, who exiled you on one insignificant planet?

131. 5 J — MCU DR.

DOCTOR WHO: You'll never understand. I want to see the universe, not to rule it.

132. 2 G — MS MASTER

MASTER: Then I'm very sorry, Doctor ...

(THE MASTER RAISES THE LASER GUN TO SHOOT DOCTOR WHO.

133. 3 H — LS GUARDIAN (MASTER LOOKS L.) — GRAMS Guardian Sound

(GUARDIAN TRACKS OUT)

134. 5 J — LS ROOM MASTER/GUARDIAN/DR.

(CSO TO BLACK)

- 40 -

(3 next)

- 41 -

(on 5, shot 134)

MASTER: What's happening?

DOCTOR WHO: Wait and see.

MASTER: (TO DOCTOR WHO) What is it?

DOCTOR WHO: The ultimate development of life on this planet.

135. 3 H — MLS GUARDIAN

GUARDIAN'S VOICE: (TO MASTER) Why have you returned do you want here?

136. 2 G — MCU MASTER

MASTER: I want to restore this city and this planet to their former glory.

137. 5 J — CU DR.

DOCTOR WHO: (TO THE GUARDIAN) Don't listen to him. Sir.

138. 3 H — MLS MASTER & CONTROL CONSOLE (MASTER INDICATES THE CONTROL PANEL)

MASTER: You have here a wonderful invention. With it we can bring peace and order to every world in the galaxy.

139. 5 J — CU DR.

DOCTOR WHO: On the contrary You will bring only death and destruction.

140. 2 G — CU MASTER

MASTER: (TO THE GUARDIAN) This planet will be the centre of a mighty empire, the greatest the cosmos has ever known.

141. 5 J — CU DR.

- 41 -

(3 next)

((on 5, shot 141) - 42 -

DOCTOR WHO: Tell me sir. Did this weapon bring good to your people?

142. 3 H — CU GUARDIAN

GUARDIAN Once the weapon was built, our race began to decay. The radiation from the weapon's power source poisoned the soil of our planet.

143. 5 J — DEEP CS MASTER/DR.

DOCTOR WHO: Exactly! The weapon has only brought death. (INDICATING THE MASTER) And yet he wants to spread that death throughout the galaxy. Unless you destroy the weapon he will use it for evil.

144. 2 G — MS MASTER

MASTER: No. You're mad. With this weapon we can control every galaxy in the cosmos. We can be gods.

145. 3 H — CU GUARDIAN

(THERE IS A PAUSE WHILE THE GUARDIAN CONSIDERS)

GUARDIAN'S VOICE: (TO MASTER) You are not fit to be a god. I'm sure that if you have control of this weapon you will bring only unhappiness and destruction to the entire universe.

146. 2 G — MLS MASTER (LOCKED OFF)

MASTER: Then die.

PAUSE (PUT IN GUN)

147. 3 H — CS MASTER'S ARM & Gun

(THE MASTER PRODUCES HIS LASER GUN AND TRIES TO FIRE, BUT THE GUN SIMPLY VANISHES FROM HIS HAND.

PAUSE (TAKE GUN FROM MASTER)

148. 3 H — A/B (WITHOUT GUN)

(IN THE GRIP OF AN INVISIBLE FORCE AND STRUGGLING ALL THE WAY TO RESIST, THE MASTER IS FORCED TO GO OVER TO THE MACHINE AND OPERATE CONTROLS)

149. 2 G — CU MASTER

(REACTION)

150. 3 H — CU GUARDIAN

(on 3, shot 150) - 43 -

GUARDIAN: There is a self-destruction mechanism. You will please activate it.

151. 5 J — MCU DR.

DOCTOR WHO: Not only does justice prevail in your city but also infinite compassion.

152. 3 H — MLS DR. (LIGHTS BEGIN TO FLASH ON THE CONTROL PANEL)

PAN him L. to MLS GUARDIAN/DR. (DOCTOR CROSSES)

Here?

CAMERA SHAKE WITH SWITCH GUARDIAN: Yes. — DUB Start of Destructor Sound

(LIGHTS FLASH FAST)

PAN DR. to door

GUARDIAN: The weapon is now critical. You must leave at once - or you will be destroyed with the City.

(THE MASTER TURNS AND RUNS)

(DOCTOR WHO PAUSES FOR A MOMENT.)

153. 5 J — CU DR.

DOCTOR WHO: (TO GUARDIAN) Thank you sir.

154. 2 G — CS GUARDIAN

(THE GUARDIAN WRITHES & GROANS)

(S/I TELECINE 40 DIRECT)

TELECINE 40 (HOLL A(4) (DUR: 59")
The picture of stars on the screen disappears and is replaced by swirling patterns of light
END TELECINE 40

(LIGHTS ARE FLASHING ON THE CONTROL PANEL, AND THE THINK-THEME RISES TO A CRESCENDO

155. 3 H — CS Flashing light

(ALREADY THE GUARDIAN IS BEGINNING TO FLICKER AND DISINTEGRATE

(S/I C.M. 2)

156. 2 G — Guardian ZOOM IN and OUT FAST

(5 next) - 43 -

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STORY REVIEW

Paul Mount

There is something almost quaintly naive about Malcolm Hulke's 'Colony in Space' which rather detracts from the unaccustomed novelty of the Doctor and his companion travelling in the TARDIS after almost two seasons spent in exile on Earth.

Hulke's previous scripts, especially 'Doctor Who and the Silurians' (Serial "BBB") and 'The Ambassadors of Death' (Serial "CCC"), dealt with Man's suspicion and misunderstanding of the unlike. 'Colony in Space' is built around the irresistable march of technology (represented here by the 'Big Business' Interplanetary Mining Corporation) at the expense of human civil liberties. The message (such as it is) isn't put across with any great degree of subtlety and Hulke leaves us in no doubt as to his ambivalence towards the moral future of Man. An 'entertainment' console aboard the IMC spaceship shows a string of images of warfare and destruction and the whole concept of IMC is creaking under the weight of its own cynicism. The IMC and its officials have learned to eradicate the human spirit: "All colonists are eccentric, that's why they're colonists" insists the sadistic Captain Dent in part two. Even Caldwell, IMC's lone voice of conscience, is silenced - at least temporarily - by the promise of "a bonus big enough to retire on" when the Corporation has torn the life out of the planet Exarius.

Beyond this grim foretaste of things to come in a world dependent on duralinium, the script is littered with references to "electric faults", "motors" and vague "power sources" that induce the occasional smile due to their scientific worthlessness. This total lack of any pretence towards technology is ably summed up when the power in the colonists' main dome fails in part two. Referring to the colony's electrician, Mary Ashe cheerily informs us that "Jim'll fix it".

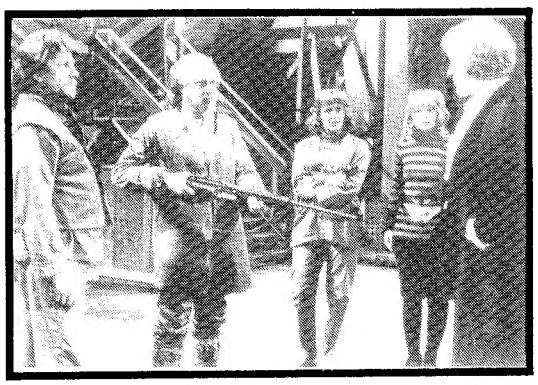
'Colony in Space' is, of course, the fourth televised clash between the Doctor and the Master. Jon Pertwee and Roger Delgado are again faultless in their respective roles, with the Doctor oozing a confidence that borders on the arrogant ("I'm every kind of scientist") and the Master bristling with a mischievous evil that's more than likely to tip over into insanity when the moment arrives. Even though the Doctor seems almost tempted to accept the Master's offer of a share in absolute power via the portentous Doomsday Weapon, eventually there's no real doubt as to the straight-down-the-line black/white, good/evil natures of the Doctor ("I want to see the Universe, not rule it") and the Master ("One must either rule or serve").

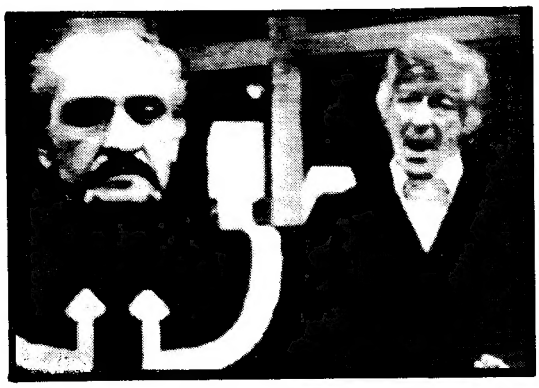
Once accustomed to the shock of a whole 'Doctor Who' serial without the Brigadier and his UNIT cohorts (apart from Nicholas Courtney's very brief appearances at the beginning of the first episode and the end of the last), appreciating the large supporting cast of characters becomes easy because there is a sharp delineation between the Good Guys (the beleagured colonists) and the Bad Guys (the uniformed, gun-weilding IMC men). The cluttered, almost unfinished sets of the colonists' main dome, with huge gantries and catwalks and makeshift furniture, contrast sharply with the plastic opulence of the IMC men aboard their spaceship. Not for the colonists the luxury of comfortable buggies to travel across Exarius' hostile terrain, and the superiority of the IMC men is never more evident than in the ease with which they are able to 'rig' the deaths of the Leesons with an image of a giant lizard (as dreadful an example of back projection as you are ever likely to find in 'Doctor Who') and a maniac robot with silly claws attached to it.

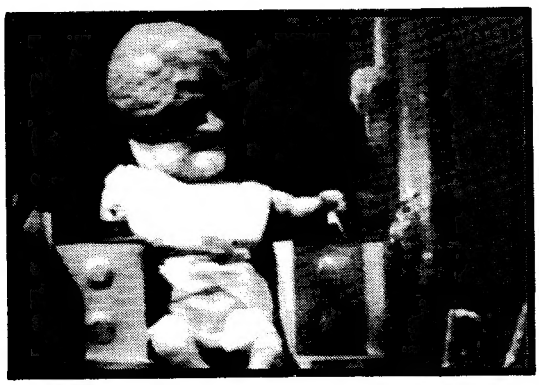
Amongst the colonists, most sympathy lies with Ashe, played by John Ringham (last seen in 'The Aztecs' (Serial "F")), struggling to hold the ailing colony together in the face of the threat of IMC and the danger of insurrection by the fiery Winton (Nicholas Pennell). His determination for the colony to succeed despite the almost overwhelming opposition is at times touching, and his final gesture (sacrificing himself by taking off in the colonists' unspaceworthy ship while the others escape) is eventually typical of the character.

As for IMC, even the Master himself is almost overshadowed by the figure of Captain Dent, the Corporation personified, as dedicated to removing the colony from Exarius by fair means or (preferably) foul as Ashe is to establishing it. Morris Perry gives a coldly menacing performance as the complete IMC officer, incapable of compassion and unable to understand the attraction of the colonists' lifestyle.

'Colony in Space' ably reintroduces the concept of 'Doctor as space-traveller' with the TARDIS remote-controlled by the Time Lords, who







lead us into the story with the missing file on the Doomsday Weapon, obviously stolen by the Master. However, the production team have clearly become rusty on their TARDIS techniques as the ship literally 'pops' up and the interior is markedly different to that seen in 'The Claws of Axos' (Serial "GGG"), with some of the photographic blow-up walls of the Hartnell and Troughton years making a reappearance. Jo, who spends much of the time true to form blundering into traps, indulging in ill-advised expeditions and generally getting under foot, is totally derisory of the Doctor's claims that the TARDIS is capable of space travel and becomes hysterical when he apparently locks her in the control room (the doors having in fact been operated by the Time Lords). It's all rather odd considering her comparable hysteria in the previous story when she not only thought that the Doctor was abandoning Earth to collude with the Master, but even saw the TARDIS dematerialise! A poor piece of continuity.

Not only does 'Colony in Space' boast desperate colonists, determined IMC men and a power-obsessed Master (surely more than enough for any one story to handle), but we are also introduced to the colourful Primitives and, later, the hideous Guardian of the Doomsday Weapon and his various Priests. The Weapon, more than capable of blasting planets to pieces, has brought about the downfall of the planet's indiginous civilisation as well as irradiating the surface. The Doomsday Weapon represents the ultimate technological development, and Hulke's warning, through the chillingly distorted voice of the Guardian, is unmistakable.

Beyond the moralising, the accent of the story is, as ever, on action - in fact, much of the plot bears an uncanny resemblance to a rip-roarin' Wild West adventure, with the colonists acting as the worthy settlers, IMC as the dastardly prospectors and the Primatives as the exploited American Indians. The serial boasts a number of well-staged set pieces easily on a par with anything presented in the other action-orientated stories of the time. There are numerous gunfights, chases, explosions and fistfights, the most impressive of the latter being Winton's vicious mudfight with an IMC security guard in the final episode. Director Michael Briant himself rather surprisingly considers 'Colony in Space' to be one of the least successful of the 'Doctor Who' serials he worked on, but visually at least it is difficult to fault the production. At worst the sets are adequate (although it is perhaps rather difficult to visualise the deadly Doomsday Weapon as consisting of one meagre control panel and a screen) while the modelwork is of varying quality; the Master's/Adjudicator's spaceship flying over the hills is a brave but unsuccessful attempt (though why the ship, a TARDIS remember, is seen in flight at all is something of a mystery), but the shots of the IMC ship in orbit about Exarius and the colonists' ship at its gantry by their dome and later lifting off and exploding are all finely executed.

Structurally, the story is particularly impressive, with almost every episode presenting some new twist to what is, on the surface, a superficial morality tale. A slight black mark for the 'cliffhanger' endings to episodes one and two, which are virtually identical - the Doctor under threat of death from the mining robot in Leeson's dome, firstly without its claws and then with them; another, perhaps, for the arguably rushed resolution of the story, with the Guardian apparently needing very little persuading to allow the Doctor to destroy the Weapon (and in the process, one presumes, the Guardian himself). However, these are but small faults in an otherwise very well-crafted script.

Ultimately, 'Colony in Space' suffers slightly, if unfairly, due to its status as the first 'off-Earth' story of the Pertwee years. Carefully-nurtured associations with the UNIT troop are joltingly severed (if only temporarily) and, possessing a relatively mundane storyline (in comparison with previous stories of this genre), it has to be said that the serial jars against the flavour of the rest of the typically contemporary stories of the season. With the restrictions of the 'exile' format fast becoming evident, it was somehow inevitable that the Doctor would find himself travelling through Space and Time again at some point, and although 'Colony in Space' is by no means a bad story, it somehow seems a shame that something a little more unusual and out-of-the-ordinary couldn't have been created for such an auspicious event.

SPACE & TIME

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SPACE & TIME

PRODUCTION OFFICE

Jeremy Bentham

Winds of change were blowing through the 'Doctor Who' offices as the show passed the mid-point of its second Jon Pertwee season.

'Doctor Who', once considered an ailing programme, victim to the twin evils of rising costs and falling audiences, was witnessing a noteworthy turnabout in its fortunes. JICTAR audience research figures indicated that the series was now consistently receiving upwards of seven million viewers per week - with eight million being an increasingly common achievement. Furthermore, with the considerable shift of dramatic emphasis the Pertwee stories had brought, close on seventy percent of the audience were now adults.

The newspapers too were latching onto 'Doctor Who's revival, the majority of their interest centring around the series' star attraction, Jon Pertwee. Hardly a month went by, it seemed, without at least one of the national dailies revealing further insights into "The Man Who is...". But there was also interest in the more peripheral aspects of the show, especially the time-honoured chestnut of its ability to frighten children. 'Terror of the Autons' (Serial "EEE") had brought widespread condemnation down on the show's production team for associating policemen and household objects with images of death and horror in the minds of young children (see page "55-07"). True, according to the principle that 'any publicity is good publicity', this had contributed to the increase in ratings, but Barry Letts and Terrance Dicks nevertheless realised that they had perhaps gone too far with the Auton story.

As 'Colony in Space' ran through its production phase, discussions were held at departmental level on 'Doctor Who's future. All were agreed that the style and mix of the series were basically sound; ergo, bearing in mind the breakdown of the audience age groups, the dubious suitability of some future serials for children's viewing and Shaun Sutton's wish to use 'Doctor Who' as a 'spearhead' for grabbing Saturday evening audiences, the decision was made to move the series into a later time slot.

It was pure coincidence that 'Colony in Space' was the first of the shows to go out regularly one hour later than in the past, at 6:10 pm. There was nothing particularly terrifying or 'adult' about the script - in fact it was an archetypal Malcolm Hulke 'morality play' very much geared to children with a love of Western adventures. Perhaps ironically, it was Barry Letts who had removed the one possibly contentious element from the serial some time before the post-six o'clock slot was even mooted.

This element was the character of Morgan, the Security Officer aboard the IMC spaceship. Not exactly a villain in the megalomaniac class, Morgan was nevertheless a ruthlessly efficient IMC officer not averse to using covert means and harsh methods to remove obstacles in the Corporation's path. Latching onto the military aspect of the IMC crew, Costume Designer Michael Burdle had designed their uniforms very much along 'Waffen SS' lines - tight-fitting black tunics and trousers, polished jackboots and arrays of badges and insignia. The problem, as Barry Letts saw it, lay in the fact that Director Michael Briant had cast as Morgan 26-year-old actress Susan Jameson, a somewhat aristocratic-looking, dark-haired woman who had recently scored a popular success with her role in the 'Take Three Girls' series. Worried about the possibly 'kinky' connotations of having a woman 'SS-type' as a sadistic killer, Letts decided to overturn Briant's casting - a decision to which Briant took strong exception (see page "58-08"). The role of Morgan subsequently went to Tony Caunter.

Fortunately, this was the only problem area in an otherwise relatively smooth-running production which gave Michael Briant his first taste of directing for 'Doctor Who'. Like many young directors before him, Briant was encouraged to take on a 'Doctor Who' as a means of 'cutting his teeth' in the profession - his sole previous directing experience being several 'four square' productions like 'Z Cars'.

RADIO TIMES

'Colony in Space' was sent off in a blaze of publicity courtesy of an impressive promotion job by the 'Radio Times'. Aware of the series' rising popularity, Art Editor David Driver advocated a major feature to coincide with its new, later time slot (which was still a gamble for all concerned; would the show maintain and improve upon its current popularity or would it be out of its depth?).

A great lover of 'pop art', Driver had brought a comic-strip look to the 'Radio Times' to combat its earlier, more severe image. Coverage of 'Doctor Who' and other programmes this year had even seen comic-style word balloons applied to photographs. But now was the time to go the whole hog.

Driver commissioned a three-page comic strip covering the first half of 'Colony in Space' part one from popular artist Frank Bellamy - two pages of which would be reproduced in full photogravure colour. Not to be outdone, the Features Editor assigned reporter Russell Miller to pen an accompanying piece of text telling the story behind the Doctor's first voyage in the TARDIS for nearly two years. (For further details see 'Season 8 Special' release.)

IN CONVERSATION WITH MICHAEL BRANT

On the Mudfight:

"That was the climax fight and I knew I didn't want it just to be five minutes of fisticuffs. It had always seemed to me that if we could possibly do a fight in the mud, it would make it that much more interesting. But after several day's rain it was just even more muddy than I had expected. In fact, it wasn't mud, it was white china clay. Terry Walsh was the guard but Nick (Pennell) played himself all the way through which I thought was very brave considering it was so cold that week. We shot the fight on two cameras since we knew we could only do it once through."

On Location Filming:

"It really was appallingly bad terrain. The ground was so uneven, there was no way you could have put a camera onto the 'Haflingers' (the small, lightweight buggies featured in the story - see page "58-11"). You couldn't do tracking shots either, because even in the Citroen,

which was the standard soft-suspension vehicle we used, the camera bounced up and down far too much. Indeed, the only vehicles which could cover that ground were the 'Haflingers'. The four-wheel drive Range Rovers kept getting bogged down all the time. I still say, though, it was a very good location. It offered a very good moonscape, it offered a flat area for the colony and it offered an entrance to the Primative's city, and all with those interesting bleached white and chalky grey colours that we couldn't find in any other quarry in the district. Unfortunately the rain washed away the garden we'd laid outside the dome. For a whole day or two we'd had all the prop men planting vegetable patches which, after the heavy rain, was just a muddy bog."

On Casting Morgan:

"I thought it was a very important part but I also thought it wasn't particularly well-written. Morgan was just a thug, that's all. So it seemed to me that by having a woman play it, you'd give the role that essential extra bit of weight - a more sinister element if you like - that wasn't in the script. I felt Susan Jameson was very much an actress of the Seventies: very assured, very authoritative, very liberated, and hence ideal material to play a First Officer. I got the idea after being invited aboard a merchant ship that was berthed in the Port of London around the time I was doing 'Colony in Space'. I discovered they actually had apprentice girls on board who were training to be officers. I was surprised, but I thought it was a good development - such that, at some point in the future, I could imagine there being women First Officers in the services. The BBC's decision to change Morgan back to a man I just felt was sexist, unenlightened, somewhat arrogant and really rather boring and stupid. Today I don't think anyone would give it a second thought, which I suppose shows how far we've advanced in just a decade. I argued against the decision. I argued like mad, even from the financial point of view. The lady had to be paid. Susan had signed a contract so she got all the money that she would have got for doing the job for six episodes; and it left me on a spot, having to cast the part again at five minutes' notice. Tony Caunter was already in the cast playing a much smaller role, and I think it was Barry Letts who said, 'He's a fine actor, why not use him as the First Officer?'".

On John Ringham:

"When I'm casting I look to find people who I believe are like the characters they'll be playing. I'd known John for years and years, and he'd always given me the impression of the very nice sort of person who is capable of leading people through extreme dangers that he really doesn't understand himself; because if he did understand them, no way would he go through with it in the first

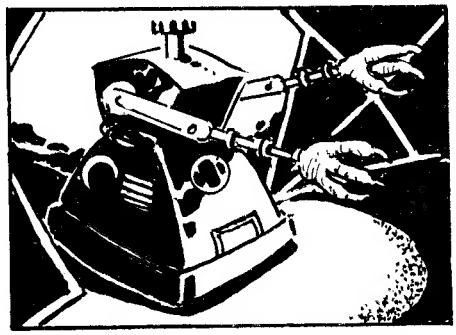
place... That to me was what the colony was all about. It was a romantic dream. It was 'The Mayflower': setting off into this new land with no idea of what they were going to find."

On Domes and Triangles:

"Nobody remembers that dome, which I was really rather pleased about. In the script all the colonists lived in big marquee tents, which we all thought was rather uninspiring. Eventually Tim Gleeson - the Designer - and myself came up with the idea of these triangular, geodesic wall panels which you just link together to make whatever size of dome you wanted. We thought it was rather a neat concept that the colonists had arrived with suitcases full of these panels and had used some of them to build the main fulcrum dome, and the rest to make all the outer domes."

On 'Popping' TARDISes:

"There were quite a lot of effects and quite a lot of action one way and another on 'Colony in Space', and the standard way of doing a TARDIS dematerialisation was by 'rollback and mix', where you're talking about setting up and aligning three recording machines. In all it takes about five minutes to do, which is really a lot of time when you only have about two and a half hours to record an entire episode. So when we read in the script that it was the Time Lords jumping the TARDIS about, we thought there was a legitimate enough excuse there for not taking five fives out of our schedule and for doing the dematerialisation instead as a straight edit. In hindsight, we were probably wrong to do it that way, but it worked."



OUTSIDE IN

Tim Robins

'Colony in Space' continued the eighth season's assault on the domestic world, an assault begun in 'Terror of the Autons' (Serial "EEE") when 'Doctor Who' re-emphasised familial elements in the texture of its stories (see page "55-09").

Television positions its audience within an opposition between 'inside' and 'outside'. The medium is often described as a 'window on the world' and presenters refer to 'the viewer at home'. The viewer's position is looking out and where the viewer looks out from is the home.

In this inside/outside opposition the inside is safe, secure and passive. Television looks for us at the exterior, which is a place of threat (in crime shows), of violence (in news and action shows), of challenge (in quiz shows), of humiliation (in game shows) and of ridicule (in comedy shows). The abnormality of this television world confirms the normality of the world from which it is watched, which is effectively distanced, protected, isolated.

In 'Visible Fictions' John Ellis notes that "this sense of isolation has been succinctly expressed and exploited by the right-wing vigilantes like Mary Whitehouse (who see nothing wrong with domestic isolation), who ask whether we want such and such an obscene thing brought into our homes. This question fastens upon one aspect of the position constructed for the TV viewer: the sense of isolation from the events portrayed, and the consequent sense that they somehow invade the domestic space of the viewer."

Ellis notes that the greatest scandals created by TV programmes revolve around shows that represent sexuality, violence and bad language - acts supposed to be censured in families. But it may in general be said that in society at large the greatest scandals revolve around in-

cidents where the supposedly secure domestic world is shown to be a place of threat, of violence - in other words, the site of those very dangers associated with the outside world.

As has been observed elsewhere, the seventh season of 'Doctor Who' had to distance the series from its previous kiddy sci-fi image. It tried to take on an adult identity and audience by incorporating the adult sphere of life into the texture of its stories. 'Adult' was translated in terms of the public world and the formal relationships of work, so the stories confirmed television's portrayal of the outside world as a place of threat. This, in turn,

confirmed the inside - the domestic world of the viewer - as a place of security and comfort.

In contrast, season eight had to maintain the adult audience but reinscribe it in the wider context of the family - presenting 'Doctor Who' as 'family entertainment'. But it not only incorporated familial relationships in its stories, it also began to feature the familial sphere uncharacteristically as a place of threat. For example, whereas in 'Spearhead from Space' (Serial "AAA") the Autons attacked on the streets, in 'Terror of the Autons' they attacked from within domestic settings using death-dealing dolls, flowers and chairs.

'The Claws of Axos' (Serial "GGG") revolved around subversion. The Axons (taking their name from a scientific term for nerve endings) represented attack from within - from within the body of Mother Earth and, as animated nervous systems, from within our own bodies. And lest there should by any doubt that the aim of the attack was the family unit, the creatures initially presented themselves as a family - father, mother, son and daughter.

Even 'The Mind of Evil' (Serial "FFF"), a story with all the trappings of the seventh season (complete with institutionalised settings and espionage plot), was an assault on and from that ultimate signifier of interiority - the mind.

Thus, while many see the seventh season as 'Doctor Who' at its most adult, the eighth is commonly held to be 'Doctor Who' at its most frightening. In short, it placed the greatest dangers in the family sphere, giving the inside the menacing attributes of the outside.

'Colony in Space' promised an end to this. "Cape flapping and nostrils flaring, Doctor Who is off again on his inter-planetary travels, to the relief of parents all over the country" declaimed 'The Sun', noting that Earthbound subjects had proved too disturbing compared to the series' traditional "unbelievable monsters". But Barry Letts had not taken leave of his senses. Unbelievability is not a desirable quality for television productions, the form of which strives for realism. One reason why the Earthbound subjects and domestic settings had been employed was to downplay the sub-cultural world of science fiction and broaden 'Doctor Who's appeal to a wider audience; as Letts recalls, "I was always very keen to relate the stories to reality". The fact is that 'Colony in Space' was much closer to home than the reactionary anxieties of 'The Sun' envisaged.

Shifting the setting to space was unquestionably a bold move. It risked losing the audience attracted by the easily comprehensible Earth versus flying saucers/Army versus monsters storylines that had gone before. 'Colony in Space' thus fought a rearguard action to keep the setting identifiable, partly by co-opting familiar images of the Western genre with its settlers (colonists), ranchers/miners (IMC) and Indians (Primitives), and of British colonialism.

It comes as no surprise to find that the position of the family was represented - living in isolated, domestic domes. Even less surprising was that their apparent security was soon torn to shreds. Isolation permeated the story, even down to the role of the Adjudicator, the representative of a classic liberal legal system under which people are judged as individuals taken from context, community and material conditions. The Doctor stands against this by appealing for social justice. Mediating between the colonists and IMC, the Adjudicator (like television to the audience) renders them powerless. We hear that on the Earth of 2472 families live in tiny isolated units, the isolation of which is threatened due to over-population. The sheer quantity of people threatens domestic space.

Television's collaboration in the inside/outside opposition ensures that when 'Doctor Who's monsters invade our planet they also invade our homes. The same techniques that attracted a family audience brought criticism in the name of that audience. When the eighth season reunited adults with their children, the adults didn't like what the children were watching. Subverting the family, 'Doctor Who' subverted itself.

TECHNICAL NOTES

Jeremy Bentham

The spending excesses of 'The Mind of Evil' (Serial "FFF") and the ambitious plans being hatched for the story scheduled to close the season dictated that 'Colony in Space' would have to be something of a book-balancing show. In other words, it had to run on a relatively low budget despite its status as a six-part story. Corners were cut wherever possible, although little of this pruning was discernible in the finished product.

In many ways the production values of this story mirrored a style of doing 'Doctor Who' more associated with the seventh season, or even the Sixties. Sets were fairly simple and few in number, and the cast list was notably short on extras and walk-ons compared with other stories of this period. Pat Gorman even managed the distinction of a screen credit for no less than three roles - as Colonist Long, as a Primitive and as an un-named colonist in episode five. However, contrary to the screen credit given, Gorman did not provide the voice-over for the film watched by the Doctor on the IMC entertainment console; that was the voice of Director Michael Briant himself.

Malcolm Hulke's original script (which underwent several revisions) set the story in the year 2472 on the planet Uxarieus. Realising the exteriors for this world saw Michael Briant's crew falling back on 'Doctor Who's stereotype location, the quarry; to be precise, the china clay quarries at Plymouth. Filming took place there in late February 1971 after a week's heavy rainfall had left much of it mud-logged (see page "58-08").

AFM Graeme Harper suggested and arranged the hiring of two 'Haflinger' lightweight multi-purpose trucks which, after modification by Tim Gleeson's design team, supplied IMC with its futuristic transport. Unfortunately it proved unexpectedly difficult to mount the standard BBC mobile camera on these vehicles and this, coupled with the exceptionally uneven nature of the terrain, meant that no on-board 'driving along' shots were possible. Thus, whenever the occupants had lines of dialogue to speak, the 'Haflingers' had to stop, close to the film unit.

In Hulke's script, the IMC robot was suggested as humanoid in form. However, Tim Gleeson, with an eye on cost, picked up more on the engineering motif and based his design around a futuristic JCB excavator - the arms being interchangeable to fit whatever function was required. To make it reasonably mobile over the quarry's rough terrain, it was fitted with large pneumatic tyres - which also made it quite heavy. This the film unit discovered to its cost when, during an early scene, operator John Scott Martin lost control going down a slope and ended up scattering the team members and their equipment.

The robot proved no less of a problem in the studio, where sheer size and lack of mobility restricted its contribution to scenes. The planned introductory sequence of the robot ripping into the Martins' dome was scrapped, as was the idea of mounting the arms on a camera pedestal and shooting the climax to episode one through a multi-image vignette lens - i.e. closing in on the Doctor from the robot's point of view.

BBC Merchandising licensed the sale of a large colour photo-poster depicting a scene from this story, with the Doctor cowering away from the robot's claws. However, this was quickly withdrawn when Jon Pertwee complained that it showed the Doctor in an uncharacteristic state of fear. This resulted in the poster becoming one of the rarest items of 'Doctor Who' merchandising ever produced.

The modelwork for 'Colony in Space' was very traditional in planning and execution. The spaceships, culled from Visual Effects Department stock, were small and flown on wires. Touchdowns were accomplished by blowing talcum powder through tiny jets to simulate exhaust blast, and even the colonists' ship lifting off featured a spark-belching Schermuly rocket in its tail.

Another old trick used in this story was forced perspective filming. When the Doctor and Jo appeared to be looking miles into the distance at the colonists' main dome and rocket they were in fact only a few feet from the models perched atop a convenient rock. A similar application of this technique enabled the model Police Box to be used instead of the somewhat delicate full-sized prop in the scene where the Primitives tip the TARDIS onto its side and drag it away.

The 'Star Trek'-like opening sequence to the story - giving the impression of travelling through vast distances of space - was Visual Effects stock footage comprising of serially interleaved shots from a camera zooming into caption slides of star-fields and planets.

Five Primitive and two Alien Priest costumes were designed for this story by the Costume Department, although Visual Effects actually produced the Priest masks. The Guardian was solely the responsibility of Visual Effects, who built the creature as an elaborate glove puppet worked from behind its dais. This was in place of Malcolm Hulke's notion of a spectral creature manifesting itself from within the sacrificial furnace, which was felt to be too complicated to do in this story. Strangely, a parting shot of the Guardian in one scene was accompanied by an electronic 'wobble', suggesting the creature was dematerialising and thus harkening back to Hulke's original idea.

An in-joke was played out during the Brigadier's scene in episode one (which was shot back-to-back with the UNIT lab scene for episode six). The script refers to the Spanish Ambassador being mistaken for the Master. In the 1950s Danziger TV series 'Sir Francis Drake' the Spanish Ambassador was played by Roger Delgado. Also in the cast of that series was a young actor named Barry Letts...

CSO was used for several scenes in 'Colony in Space'. In episode one it provided the backdrop to the Time Lord set, while later a light gauze screen on the IMC Bridge set enabled CSO images to be overlaid as huge monitor pictures. Trickiest of all to achieve were the CSO pictures on the Master's wrist-monitor; Roger Delgado was required to stand rigidly still for up to twenty minutes at a time while these shots were lined up (although, professional as ever, the actor made no complaint about this).

The lizard 'monster' seen in this story was not stock film. At some cost a live four foot Iguana was hired from London Zoo and brought to the film studio. However, it refused to act on cue and spent most of the session trying to attack the crew. Consequently little footage was used.

New TARDIS scanner and in-flight sound effects were introduced in this story.

Studio recording was in three blocks; March 5th/6th, March 19th/20th and April 2nd/3rd. Almost all scenes were recorded in order, the only major exception being the Primitive city sequences for episode six which were shot last of all during the April 2nd/3rd block. For this final episode a cameo appearance was arranged for Michael Briant's wife, Monique, as one of the colonists (distinguishable by her long blonde hair). This was not the first, nor the last, of her many 'Doctor Who' cameos...

PRODUCTION CREDITS

Stephen James Walker

SERIAL "HHH" COLOUR

PART 1	Duration 24' 19"	10th. April 1971
PART 2	Duration 22' 43"	17th. April 1971
PART 3	Duration 23' 47"	24th. April 1971
PART 4	Duration 24' 20"	1st. May 1971
PART 5	Duration 25' 22"	8th. May 1971
PART 6	Duration 25' 41"	15th. May 1971

CAST:

STARRING:
Doctor Who.....Jon Pertwee
Jo Grant.....Katy Manning

The Master.....Roger Delgado

FEATURING:
Brigadier Lethbridge-Stewart.....Nicholas Courtney
Ashe.....John Ringham
Winton.....Nicholas Pennell
Norton.....Roy Skelton
Dent.....Morris Perry
Morgan.....Tony Caunter
Caldwell.....Bernard Kay
The Guardian.....Norman Atkyns

WITH:
First Time Lord.....Peter Forbes-Robertson
Second Time Lord.....John Baker
Third Time Lord.....Graham Leaman
Robot.....John Scott Martin
Leeson.....David Webb
Jane Leeson.....Sheila Grant
Martin.....John Line
Mrs. Martin.....Mitzi Webster
Mary Ashe.....Helen Worth
Holden.....John Herrington
Allen.....Stanley McGeagh
Long.....Pat Gorman
Alien Priests.....Stanley Mason, Antonia Moss
Roy Heymann
Alec Leeson.....John Tordoff
Primitives.....Pat Gorman, Les Clark
John McGrath, Derek Chafer
Stewart Anderson, Alan Peters
Emmett Hennessy, Greg Powell
Colonists.....Charles Pickess, Ken Halliwell
Bob Blaine, Alan Peters
Brian Gilmar, John Ceasar
Ian Elliott, Jay McGrath
Les Conrad, Clay Hunter
Charles Finch, Monique Briant
IMC Guards.....Brian Gilmar, Brian Justice
Keith Simon, Stewart Stephens
Les Clark, Mike Stephens
Bob Blaine, Terry Walsh
Extras.....Barry Stephens, Jay Neill
Walter Turner
Extras in film sequences..Terry Walsh, Dinny Powell
Alf Joint, Mike Horsburgh
L.W. Clark, Valentino Musetti
Max Diamond, Bill Horrigan

TECHNICAL CREDITS

Production Assistant.....Nicholas John
Assistant Floor Manager.....Graeme Harper
Assistant.....Pauline Silcock
Technical Manager 1.....Ralph Walton
Technical Manager 2.....Bernard Fox
Sound Supervisor.....Tony Millier, David Hughes
Grams Operator.....Gordon Phillipson
Crew.....No. 19
Vision Mixer.....Jim Stephens
Floor Assistant.....John Turner
Film Cameraman.....Peter Hall
Film Editor.....William Symon
Visual Effects.....Bernard Wilkie
Costumes.....Michael Burdle
Make-up.....Jan Harrison
Incidental Music.....Dudley Simpson
Special Sound.....Brian Hodgson
Script Editor.....Terrance Dicks
Designer.....Tim Gleeson
Producer.....Barry Letts

DIRECTOR:

MICHAEL BRIANT

BBCtv 1971